PHOTOSHOP® FiX

$10 US | $13.75 CDN

SEPTEMBER 2004

RISE & SHINE

TEXTURE BOOSTERS

FROM DULL TO DYNAMIC

ESSENTIALS:
LOSE YOUR BLUES

TOOLS:
TAKE STOCK IN TYPE OPTIONS

TECHNIQUES:
BLUR THE BOUNDARIES

STUDIO:
SIMON TUCKETT FINDS DEPTH IN SIMPLE PLACES

EXPERT TIPS:
UNCOVER HIDDEN MASKS

TUNE IN TO YOUR TOUCHY-FEELY SIDE

It's not easy to portray texture through an image composed of pixels. Katelan Foisy (Astoria, N.Y.) deliberately spot-enhanced areas of her painting to communicate the sensory detail of her work.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

❶ Foisy scanned a mixed media painting as a background for her collage of a woman in repose. Deciding a feather in the painting would look better on top of the woman, Foisy loosely selected it, jumped it (Command/Ctrl-J)to a new layer above the body layer, and Option/Alt-clicked the layer's visibility icon to view the selection alone. To carefully remove the background around the fine hairs of the feather, she selected the layer (Command/Ctrl-click), then Option/Alt-clicked the background with the magic wand tool until she had deselected everything but the feather. She then inverted the selection, and pressed Delete/Backspace. To magnify the feather's details, Foisy chose Filter > Sharpen > Sharpen, then reapplied the filter (Command/Ctrl-F) until the top feather portion came forward from the reddish texture behind it.

❷ To increase the visual interest of the background, Foisy selectively enhanced small areas of texture. She duplicated the background layer (keeping it below the body layer), lassoed an area of thick paint ridges on the left, then applied a large Feather to the selection. She jumped the selection to a new layer (below the body layer) and applied Sharpen to increase the intensity of the paint's thickness. While sharpening made the texture stand out significantly, the heavy feathering seamlessly blended the selection's edges into the background.

❸ Foisy noticed an area of color on the right appeared flatter after scanning, so she sharpened a selection of it, then deepened tonal values with Brightness/Contrast. She also sharpened selections of gold leaf and used Curves to boost their reflective shine. Foisy wanted the gold leaf on the left softer, so after sharpening a selection, she clicked the Add a layer style icon at the bottom of the Layers palette, chose Inner Glow, and increased Opacity and Range.

❹ To make the outline of the woman stand out, she lassoed narrow feathered selections like the top edges of the hand, chose Select > Modify > Smooth, and set a 4-pixel Sample Radius to even jagged selection edges. Then she sharpened the selection until the edges of the hand looked crisp above the background.

Katelan Foisy
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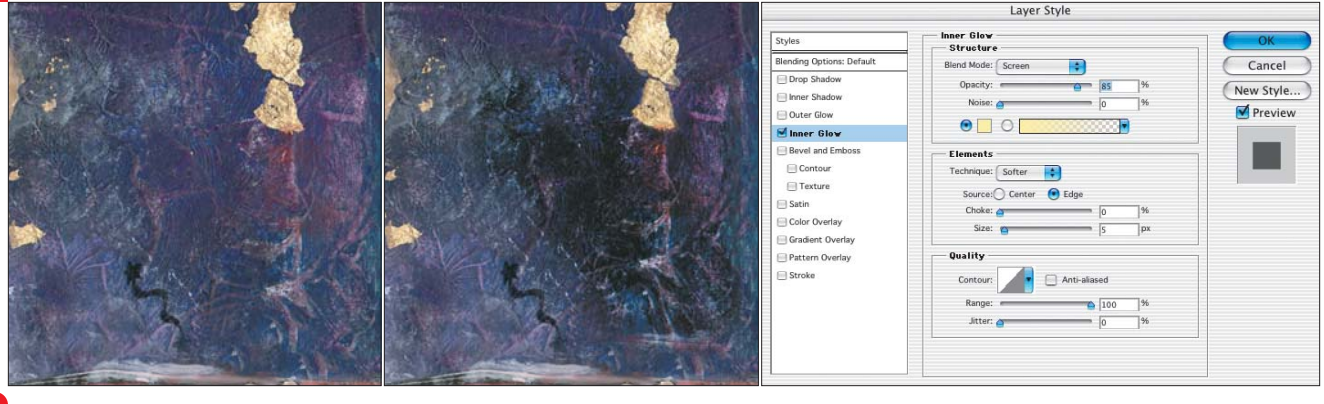
3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Texture
Satin
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Pattern Overlay
Stroke
Inner Glow
Structure
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Noise: 0 %
Elements
Technique: Softer
Source: Center Edge
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Cancel
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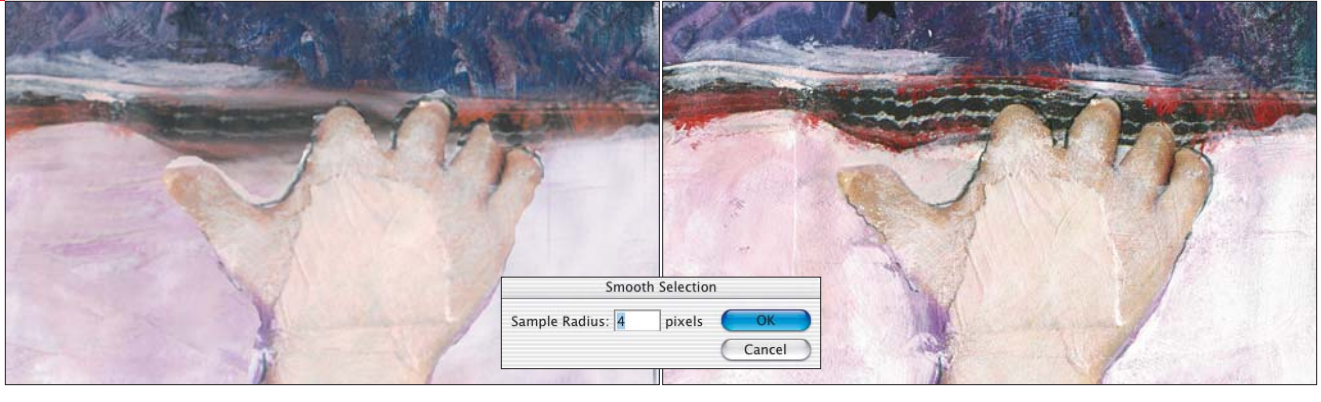
Preview

4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Sample Radius: 4 pixels
OK
Cancel

SEE YOUR REFLECTION IN A DIFFERENT LIGHT

Photographer Teresa Lunt (Palo Alto, Calif.) felt the lines and form of her subject were appealing, but the photo was contrasty and dull. To enhance color and intensify reflections, she applied the Solarize filter and Hue/Saturation.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1 To remove a distracting sign in the foreground, Lunt pressed Command/Ctrl-A, chose Edit > Transform > Skew, and dragged down the lower right corner to eliminate the sign as much as possible. She removed the rest with the clone stamp tool. When eliminating unwanted elements, Lunt looks at the overall composition before deciding to crop or transform. "The image had a nice oblique angle, so rather than making a basic horizontal crop, I clipped with Skew to increase diagonal interest," she says.

2 To weaken dark, muddy areas, Lunt duplicated the Background layer and chose Filter > Stylize > Solarize. The filter inverted the color and brightness of the lightest areas. To rein in the effect, she pressed Shift-Command/Ctrl-F to open Fade. She set Mode to Exclusion, which created a flatter, more even tone that lightened and smoothed the contrasty original photo.

3 When a photo appears colorless, color information can still be revealed. Lunt duplicated the Background layer again and positioned it as the top layer. She pressed Command/Ctrl-U to open Hue/Saturation and increased Saturation completely and Lightness to 50. This brought out hidden colors to an extreme. She set the blending mode to Overlay at 85% Opacity to merge color with the Solarize layer, then applied a Gaussian Blur with a 15-pixel Radius to even out color (between 10 and 15 pixels is ideal).

On the Solarize layer, she boosted the image more by choosing Image > Adjustments > Brightness/Contrast, and setting Brightness and Contrast to 50.

4 Looking at the image overall, Lunt noticed color in the upper right had lost saturation from the image adjustments. She brought back color by selecting the Solarize layer, adding a mask, and painting the area with a black brush, reducing the effect by setting the layer Opacity to 65%. Before flattening the image, she chose Brightness/Contrast and increased the layer's Contrast to 17.

5 Greens in the image were too bright, so Lunt chose Image > Adjustments > Replace Color and clicked a neon green section on the Hue/Saturation layer. (Each click creates a new sample.) "Replace Color is similar to Hue/Saturation but affects a narrower color band," she says. "Instead of adjusting all variations of green, I could be more precise." To select neon green from as much of the image as possible, she set Fuzziness to 200. She decreased Saturation and Lightness, and increased Hue to find a pleasing blue-green.

6 To lighten windows, Lunt flattened the image again, then duplicated the flattened layer. She set the duplicate layer's blending mode to Screen at 66% Opacity and added a layer mask filled with black. With a white medium brush, she gently sweeped over the windows.

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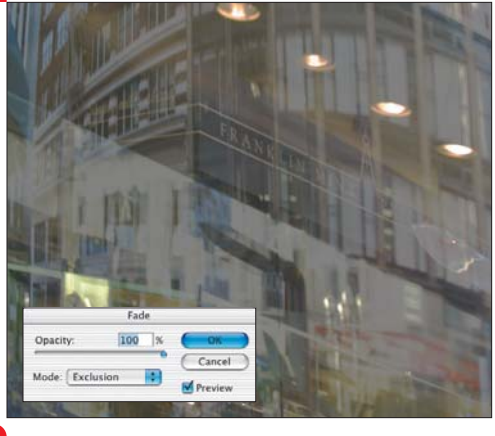
1

2



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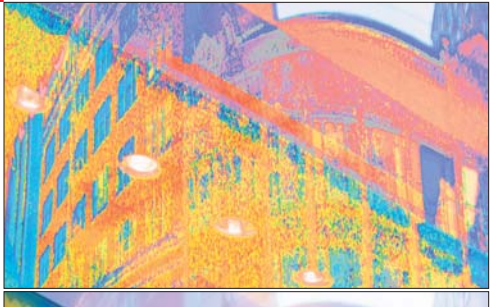
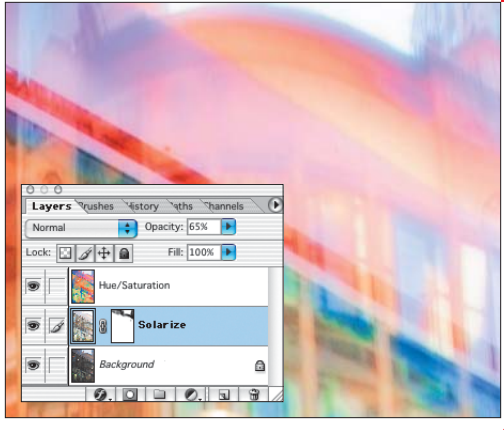


BEFORE

4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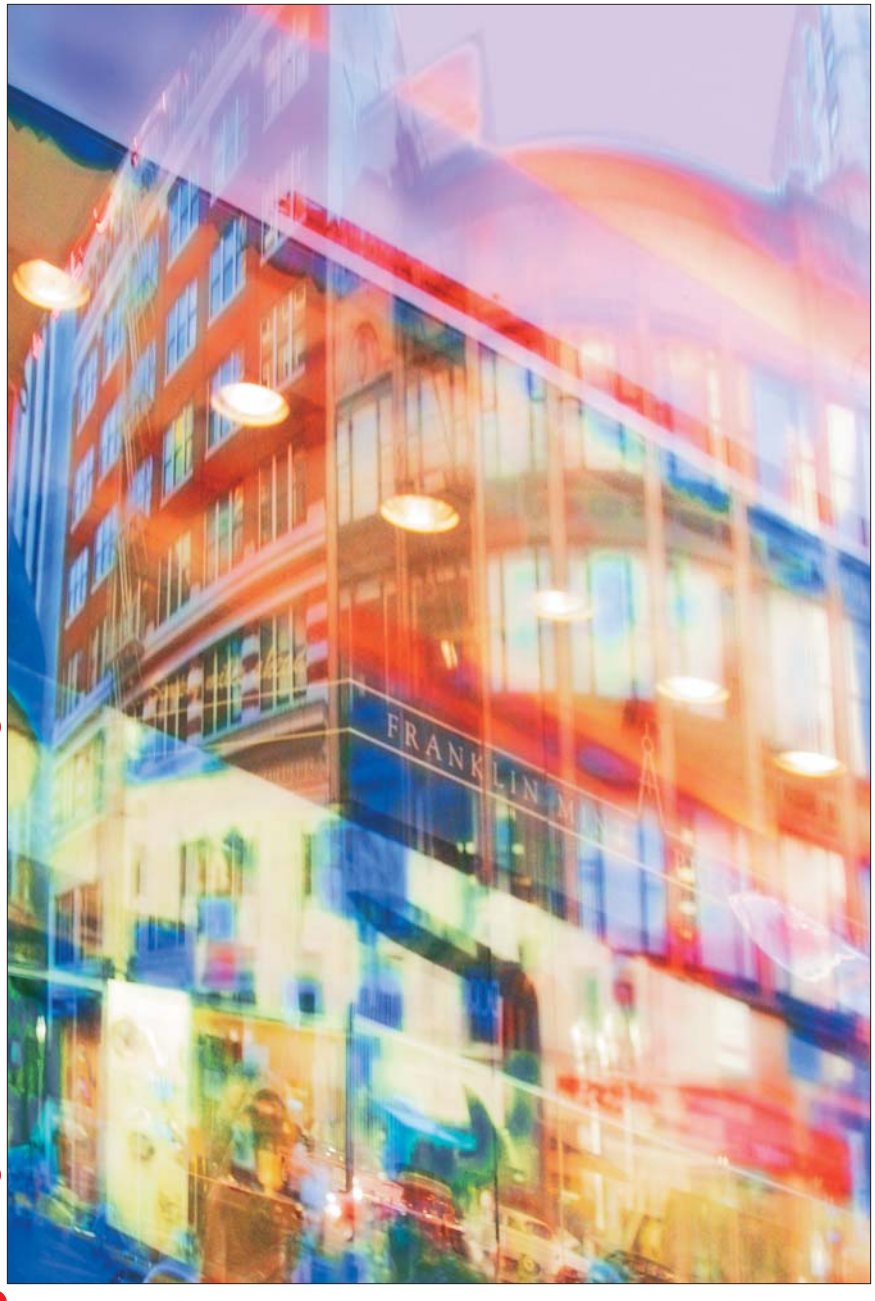
Fill: 100%
Hue/Saturation
Solarize
Background



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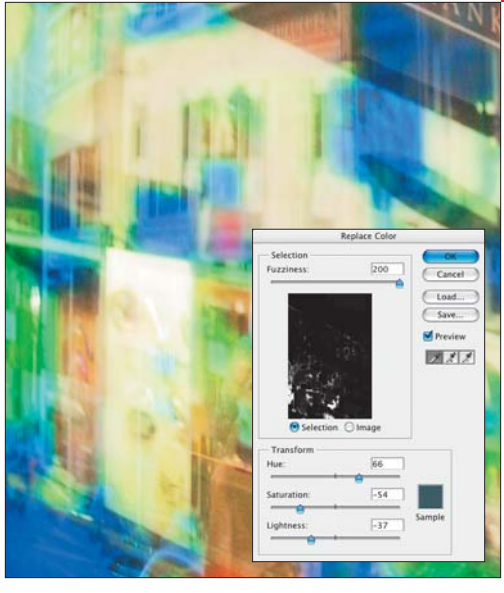
Replace Color
Selection
Fuzziness: 200
OK
Cancel
Load...
Save...
Preview
Selection
Image
Transform
Hue: 66
Saturation: -54
Lightness: -37
Sample

6

BY SCOTT BOURNE

GIVE YOUR BLUES THE BOOT!

Imagine photographing a bride in an expensive white wedding dress, only to have it come out blue! White garments often photograph with a blue color cast due to cool lighting or reflection from the sky. The Hue/Saturation feature provides a surprisingly easy and reliable way to accurately remove the blue. This method only takes seconds and eliminates the time it usually takes to make a selection.

DOWNLOAD "WEDDING.JPG" FROM WWW.PHOTOSHOPFIX.COM, SEPTEMBER 2004 ISSUE.

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❶ Open "WEDDING.JPG," and you'll notice the blue cast on the girl's hairpiece and dress. With a Hue/Saturation adjustment layer, you can make a specific rather than global color cast correction without spending the extra time to create a selection. Click the Create new fill or adjustment layer icon at the bottom of the Layers palette, and choose Hue/Saturation.

❷ Before you make the correction, look for where the majority of information in the unwanted color cast resides. Choose Blues from the Edit pull-down menu and move the Saturation slider to the right. As you move the slider and increase the color, you can see where the blue starts to fringe. Frequently, digital scans and captures also have a slight magenta cast. Choose Magentas from the pull-down menu and increase Saturation to see where it fringes, too.

❸ Desaturate the color cast by setting Saturation in the Blues to –60 and the Magentas to –30. In a flash, you've removed the blue! For your own images, you can rely on your eyes to tell you how much Saturation to remove. Just remember to not go lower than –60 or you may create a gray cast instead. Besides the Blues, the Cyans is another channel to choose to remove blue color casts, particularly if the cast was caused by the sky. Essentially, using Hue/Saturation adjustment layer works well to remove most any color cast.

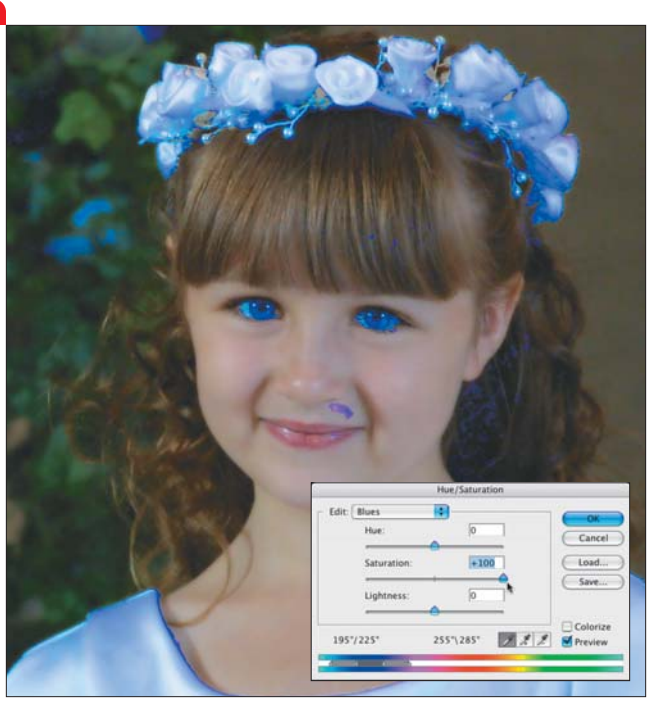
❹ Since Hue/Saturation affected the image globally, not only did you remove blue from the whites, but you also removed it from the girl's eyes. To fix this, select a small soft brush, click the adjustment layer mask thumbnail and paint the eyes to reveal their true color. Typically, you only have to do this to elements like blue eyes or a blue flower in a bouquet.

Scott Bourne has worked in the photographic industry for more than 30 years. He's the owner of Wedding Day Films in Gig Harbor, Wash., serves as executive director of the Olympic Mountain School of Photography, and regularly writes, teaches, and lectures on Photoshop. For more information, visit www.cameraclass.com.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1

2


Hue/Saturation
Edit: Blues
Hue: 0
Saturation: +100
Lightness: 0
OK
Cancel
Load...
Save...
Colorize
Preview
195°/225°
255°\285°

3

Hue/Saturation
Edit: Blues
Hue: 0
Saturation: -60
Lightness: 0
OK
Reset
Load...
Save...
Colorize
Preview
195°/225°
255°\285°

4

Layers
Brushes
History
Paths
Channels
Normal
Opacity: 100%
Lock:
Fill: 100%
Hue/Saturation 1
Background

BY ROGER HUNSICKER

FLEX YOUR TEXT MUSCLES

When Adobe introduced true vector type in Photoshop 6, the type tool finally came of age, and the workings of this remarkable tool essentially remain the same today. Get the lowdown on the type tool's features and shortcuts.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

❶ TYPE EDITING

Select the type tool (T) and click once on the document to enter point type or click-and-drag to enter paragraph type in a bounding box. This adds a text layer to the Layers palette and puts the type tool in edit mode. Type a word and commit the type to the layer by pressing Enter on the numeric keypad, clicking the checkmark on the far right in the Options bar, or pressing Command-Return (Ctrl-Enter). Committing type moves the type tool out of edit mode, allowing you to access all the standard Photoshop keyboard shortcuts while keeping the layer active to accept changes made in the type tool Options bar.

❷ TYPE ORIENTATION

In Photoshop 7 or CS, toggle horizontal or vertical orientation by clicking the Change the text orientation icon on the left side of the Options bar. (In Photoshop 6, there are two icons to specify the orientation of new type. To change orientation of existing type, choose Layer > Type > Vertical/Horizontal.) With vertical type, individual characters may be rotated 90 degrees by selecting type and choosing Rotate Character from the Character palette menu (Command/Ctrl-T). However, if you set the type back to horizontal orientation, your rotated characters will revert to their original unrotated position.

❸ FONT SELECTION

Click the font family attribute in the Options bar (or in the Character palette) and begin typing the name of a font until its full name appears. Alternatively, press the Up or Down Arrow to run through the font list (Shift-Up/Down Arrow selects the top or bottom of the list).

SHORTCUT CHEAT SHEET

Commit text	Shift-Return/Enter
Character palette (select text first)	Command/Ctrl-T
Paragraph palette (select text first)	Command/Ctrl-M
Increase font size by 1 in Options bar	Up Arrow
Increase font size by 10 in Options bar	Shift-Up Arrow
Create new text layer	Shift-click the text
Set paragraph text size	Option/Alt-click document
Increase size of selected text	Shift-Command/Ctrl->
Decrease size of selected text	Shift-Command/Ctrl-<
Increase/Decrease leading	Option-Command-Up/Down Arrow (Alt-Ctrl-Arrows)
Kern by increments of 20 at cursor	Option/Alt-Left/Rt Arrow
Kern by increments of 100 at cursor	Option-Command-Left/Rt Arrow (Alt-Ctrl-Arrows)
Baseline shift	Shift-Option/Alt-Up/Down Arrow
Toggle superscript (select text first)	Shift-Command/Ctrl-+
Toggle subscript (select text first)	Shift-Option-Command-+ (Shift-Alt-Ctrl-+)

❹ FONT SIZE

Tab to the font size attribute and either enter the font size directly or use the Up or Down Arrow to change the size by one increment (Shift-Up/Down Arrow alters the font size by 10). Press Return/Enter to accept the font size. Use the Character palette to specify kerning, leading, tracking, baseline shift, and vertical/horizontal expanding or contracting.

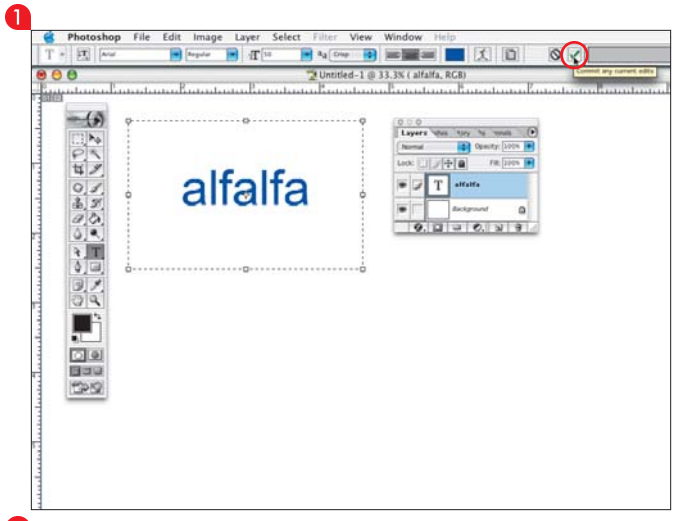
❺ ANTI-ALIASING

Photoshop 6 offers three levels of anti-aliasing: Crisp, Strong, or Smooth (*aa*'s icon in the Options bar). With Photoshop 7, Sharp was added to the list. A good anti-aliasing rule of thumb is to use Sharp (or None) for small type on the web, Crisp for common daily usage, Strong to add impact to small font sizes, and Smooth only for large font sizes.

❻ TEXT WARPING

Until text on a path was added to Photoshop CS, warping was the only predictable way to bend text. On a text layer, click the Create warped text icon (*T* with an arc underneath) and choose from a small library of special effects in the Warp Text dialog box to warp the entire text layer. If you are unable to attain the exact curve you want, get as close as possible, commit the text, then choose Free Transform (Command/Ctrl-T) to further distort the text's curvature beyond the limits of the warping presets.

Roger Hunsicker is advertising coordinator for Caterpillar, Inc., in Peoria, Ill., and president of Proof Positive Design Group, a web hosting and web design firm.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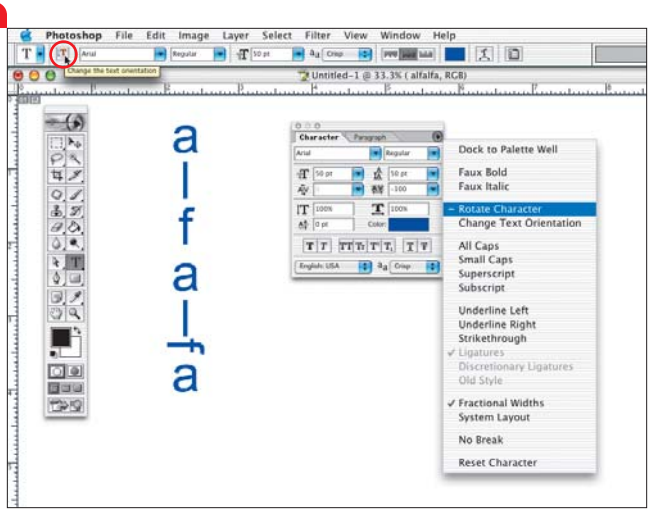
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Faux Bold
Faux Italic
Rotate Character
Change Text Orientation
All Caps
Small Caps
Superscript
Subscript
Underline Left
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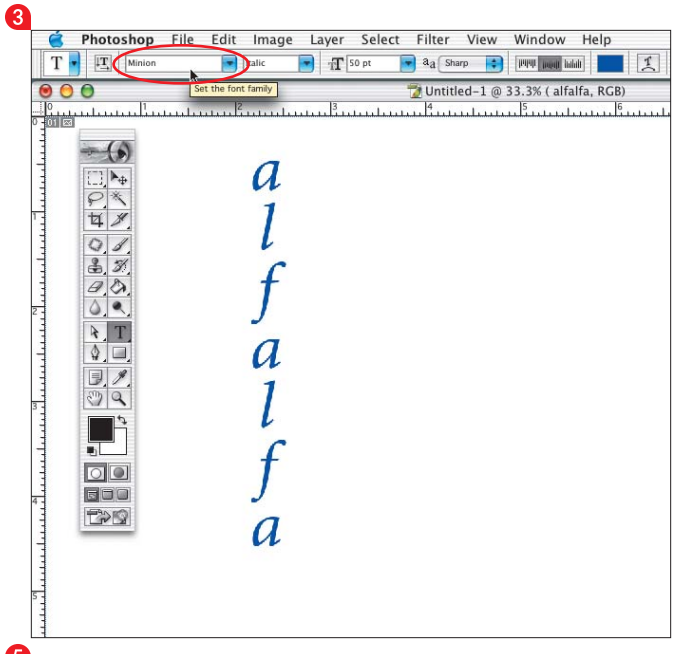
Fractional Widths
System Layout
No Break
Reset Character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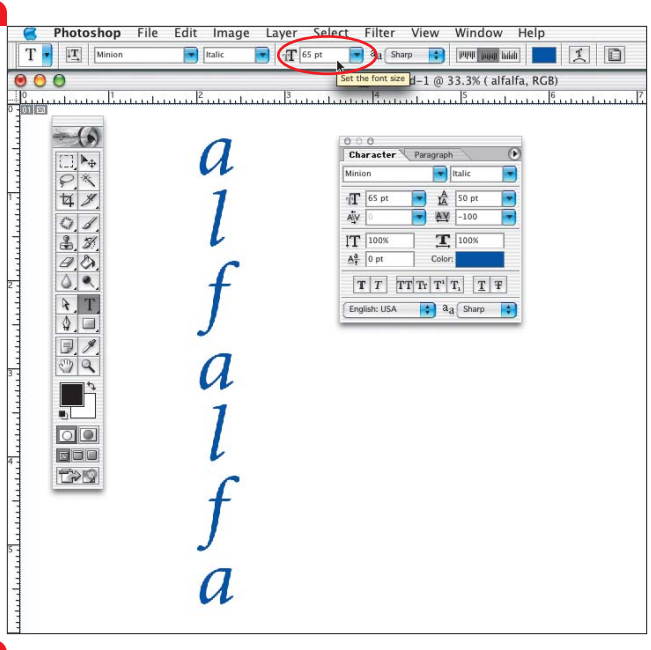
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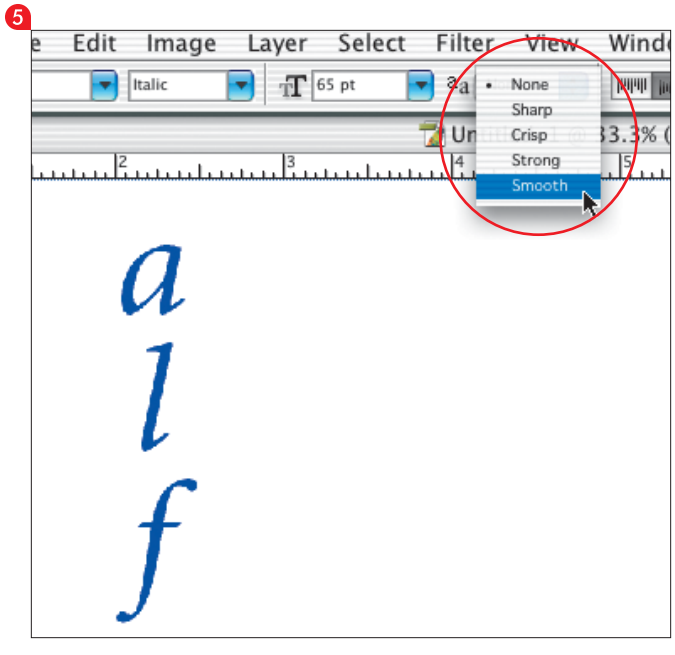
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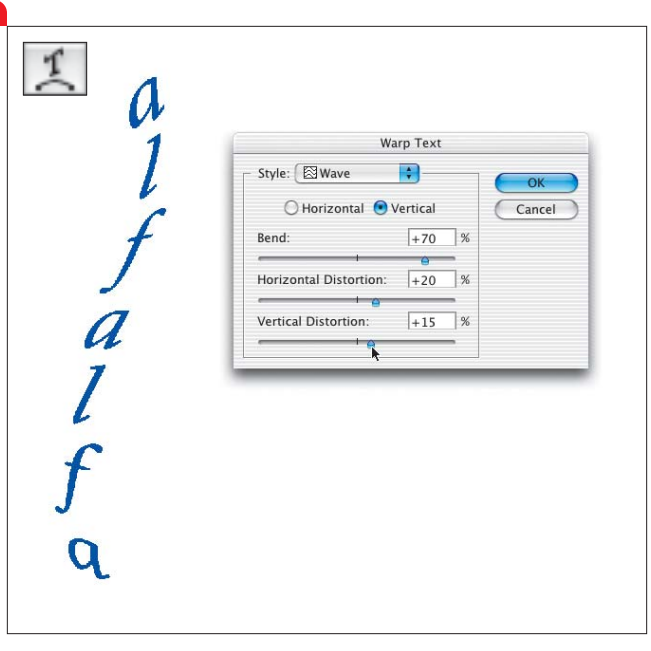
None
Sharp
Crisp
Strong
Smooth


6
Warp Text
Style: Wave
Horizontal
Vertical
OK
Cancel
Bend: +70 %
Horizontal Distortion: +20 %
Vertical Distortion: +15 %

BY STEVE HOLMES

LET'S GET MOVING!

Applying the Motion Blur filter to an element does exactly what it says—it adds movement. The filter can be tricky to apply properly, but these easy techniques will get you going in the right direction.

DOWNLOAD "TAXI.PSD," "BALL.PSD," "BOY.PSD," AND "SWIM.TIF" FROM WWW.PHOTOSHOPFIX.COM, SEPTEMBER 2004 ISSUE.

1 To give an element the appearance of speed, apply a global Motion Blur. Open "TAXI.PSD," and duplicate the taxi layer. Stationary images like this are ideal for applying a Motion Blur because they suggest movement.

2 Choose Filter > Blur > Motion Blur. In the dialog box, set Angle to 0 degrees and Distance to 400 pixels to create horizontal motion.

3 Lower the Opacity of the blurred layer to 70% and use the move tool to slide the blurred taxi to the left, adding a sense of motion and speed.

4 For smaller elements, add a layered Motion Blur to suggest frame-by-frame motion. Open "BALL.PSD." Select the Paths palette and Command/Ctrl-click "Path 1," a clipping path of the volleyball. Select the Layers palette and press Command/Ctrl-J to jump the ball to a separate layer.

5 Press Command/Ctrl-J twice to create two duplicate layers. With the top duplicate layer selected, choose Filter > Blur > Motion Blur. Set Angle to 90 degrees and Distance to 150 pixels for vertical motion.

6 Select the duplicate layer below it and apply the Motion Blur again, keeping Angle at 90 degrees but increasing Distance to 200 pixels this time. Apply a final Motion Blur to the ball layer above the Background layer, and set Angle to 90 and Distance to 390.

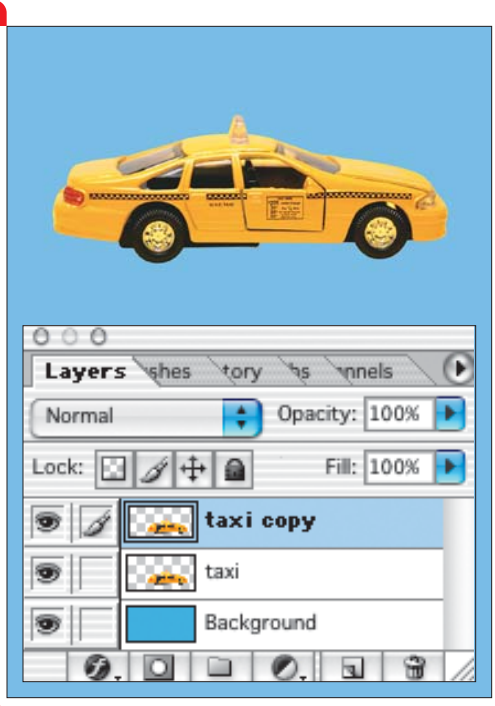
7 Turn off the visibility of the original image and combine the blurs by choosing Merge Visible from the Layers palette menu. To select the volleyball again, select the Paths palette and Command/Ctrl-click "Path 1." Invert the selection of the volleyball by pressing Shift-Command/Ctrl-I. Now select the eraser tool and remove the blur on the underside of the ball so it appears to be falling as opposed to rising. Deselect, turn back on the visibility of the original image layer, and you have a ball dropping into the hands of the player.

8 You can also suggest a sense of movement by leaving an element stationary and blurring the background instead. Open "BOY.PSD" and "SWIM.TIF." The swim image has nothing to do with the boy, but blurring it will provide a complementary background. Select the swim image and choose Image > Rotate Canvas > 90° CCW. With the move tool, Shift-click-drag the swim image into the boy image, and place the swim layer beneath the boy layer.

9 With the swim layer selected, choose Motion Blur and set Angle to 0 degrees and Distance to 450 pixels. For a contemporary look, set the blending mode of the boy layer to Linear Light. Increase the Distance setting or choose a different blending mode for more unique effects.

Brit designer "Scuba" Steve Holmes is director of art, design, and animation training at Total Training.

1



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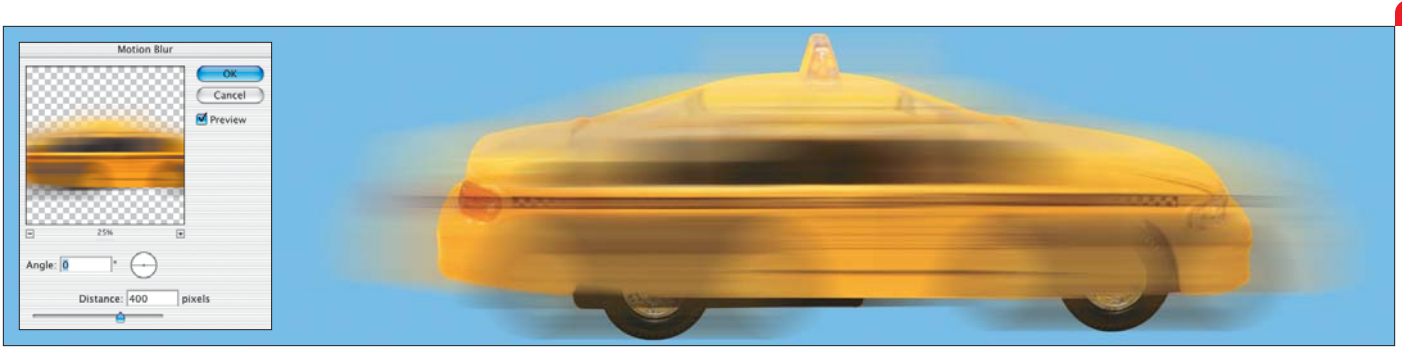
7

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.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Preview
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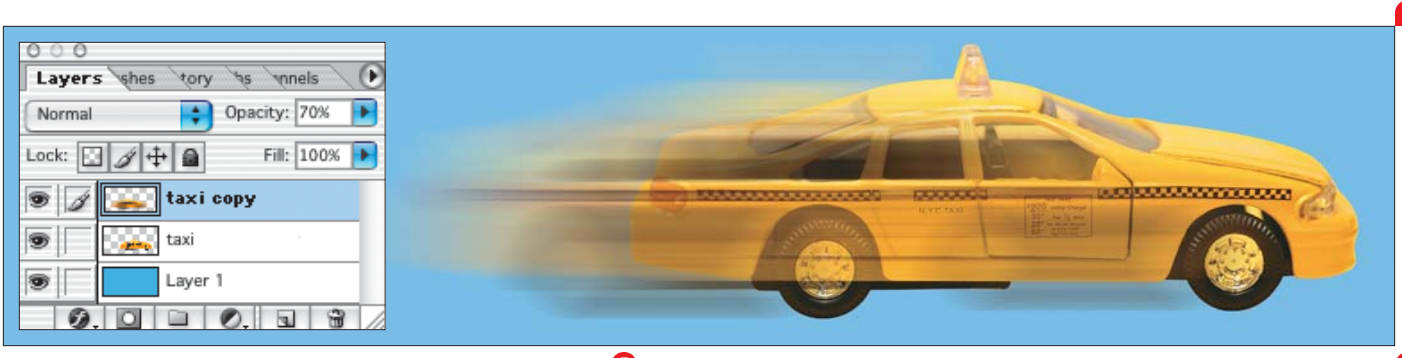
Distance: 400
pixels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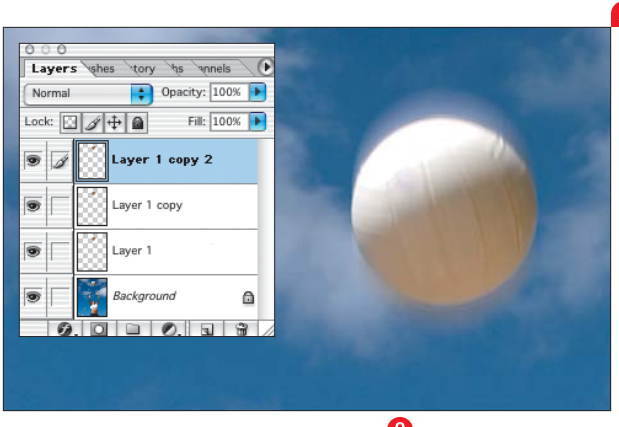
taxi copy
taxi
Layer 1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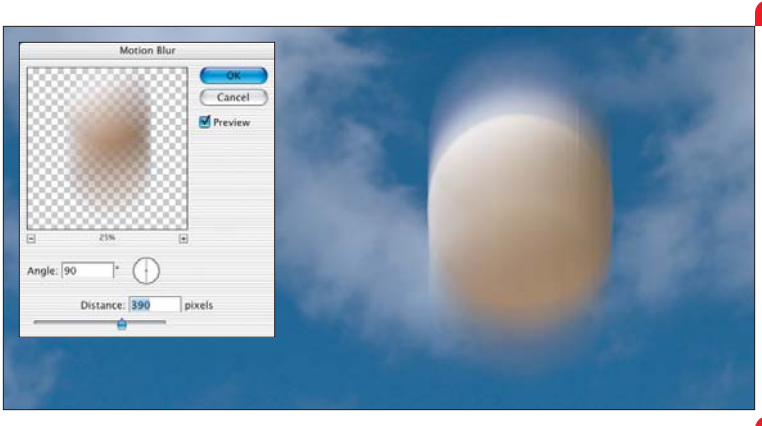
Fill: 100%
Layer 1 copy 2
Layer 1 copy
Layer 1
Background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Cancel
Preview
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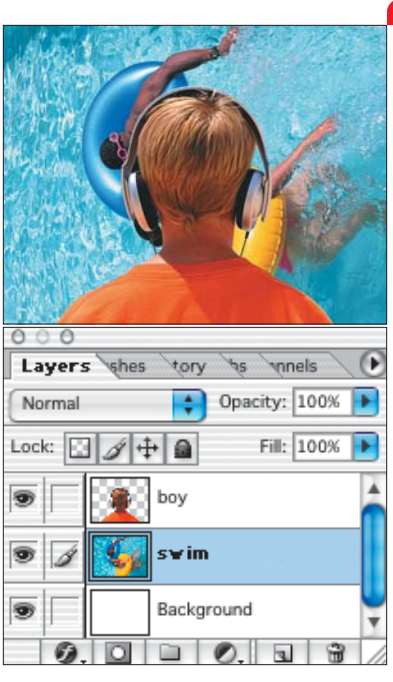
Distance: 390
pixels


8
Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
boy
swim
Background

9

BY SIMON TUCKETT

ENHANCE STOCK IMAGES WITH DEPTH

Achieving a sense of perspective can be a challenge when you need to composite a variety of stock images. Learn how Simon Tuckett put the pieces together by creating realistic depth.

❶ A key way to increase depth in an image is to add atmospheric haze, but you need control over the foreground and background. If you're stuck with a stock image, create layers yourself! To split the image into horizontal components, I drew a path with the pen tool starting at the top outline of the farthest dune, continuing around the entire bottom of the image, and back to the top. I loaded the path as a selection in the Paths palette, then cut the selection from the Background layer to a new layer (Shift-Command/Ctrl-J), naming it "Mountains." I repeated the process on the midrange dune, the foreground dune, and the camels. Now I had separate layers to represent degrees of depth.

❷ Creating haze was simple now. I selected the Mountains layer, chose Image > Adjustments > Brightness/Contrast, and set Brightness to 15 and Contrast to -15. I also adjusted the Midrange Dune layer until I saw a contrast between the foreground and background. We spend so much time increasing image contrast, it seems odd to go in the opposite direction, but it's a great way to focus attention on foreground elements.

❸ A composite lacks depth until you add shadows and highlights. I added a tent image but needed to manipulate its lighting. I drew a path under the tent as a shadow, made it a selection, then chose Layer > New Fill Layer > Solid Color. I named the layer "ShadUnderTent," clicked OK, and selected dark brown from the Color Picker. The Solid Color layer filled with dark brown appearing only through the mask of my shadow selection. I set the layer blending mode to Multiply at 50% Opacity to preserve underlying texture.

❹ To suggest harsh direct lighting on the tent, a shadow came in handy again. I added a layer and painted a vertical stroke with a soft gray brush on the side facing away from the light source. Progressively diminishing gradations are hard to paint, so I pressed Command/Ctrl-T for Free Transform, then held Command/Ctrl as I pushed the top corners of the transformation rectangle into a shape that matched the convergence of the tent cone. (Press Return/Enter to accept a transformation.) In the Layers palette, I Option/Alt-clicked between the shadow layer and the tent layer to clip the shadow at the edge of the tent.

❺ Take the shape of elements into account when creating depth. I placed furniture images on the camels, but the pieces were not sitting realistically on their backs, so I decided to strap them down. Thinking how ropes would appear through a long lens, I drew curved paths around the objects on a new layer. I used Stroke Path from the Paths palette menu to convert the paths to strokes. The ropes created a sense of depth for the furniture, but they still needed lighting. With such tiny strokes, it would be difficult to paint shadows and highlights without painting other areas. I selected the Ropes layer and clicked the Lock transparent pixels icon so I could safely paint within my strokes, adding shadows with a dark brush set to Darken and highlights with a light brush set to Screen.

❻ To amplify distance with perspective, I linked the tent and a foreground dune with footprints. I dabbed an S-curve down the dune with a light-colored brush, making progressively smaller indentions toward the tent, then added shadows with a dark brush. To make the footprints less deliberate, I reduced the brush size and randomly repeated dabs.

Simon Tuckett is an illustrator and retoucher in Toronto. For more information, visit www.simontuckett.com.

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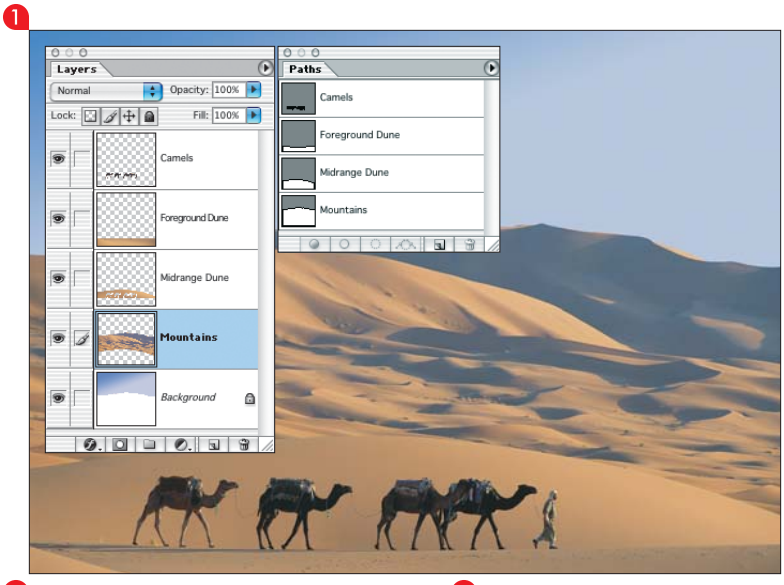
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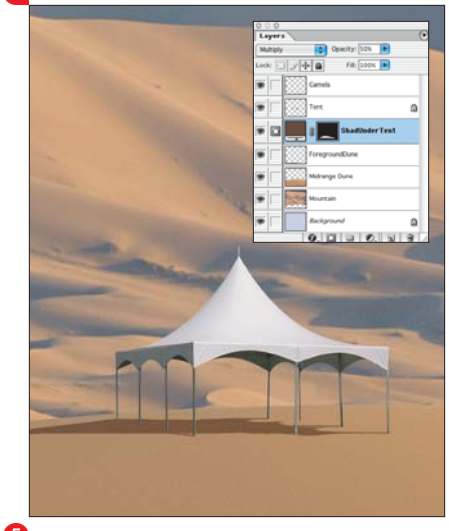
Lock:
Fill: 100%
Camels
Foreground Dune
Midrange Dune
Mountains
Background
Paths
Camels
Foreground Dune
Midrange Dune
Mountains

2
Brightness/Contrast
Brightness:
15
Contrast:
-15
OK
Cancel
Preview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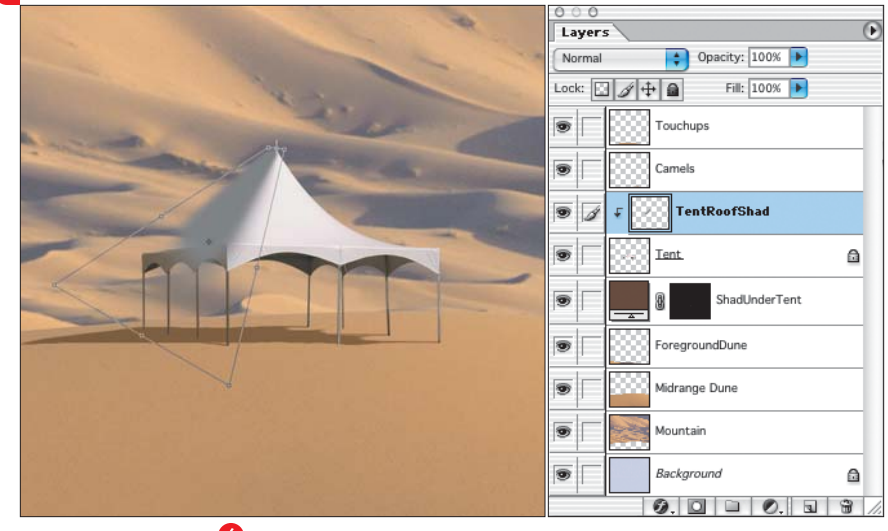
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Touchups
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TentRoofShad
Tent
ShadUnderTent
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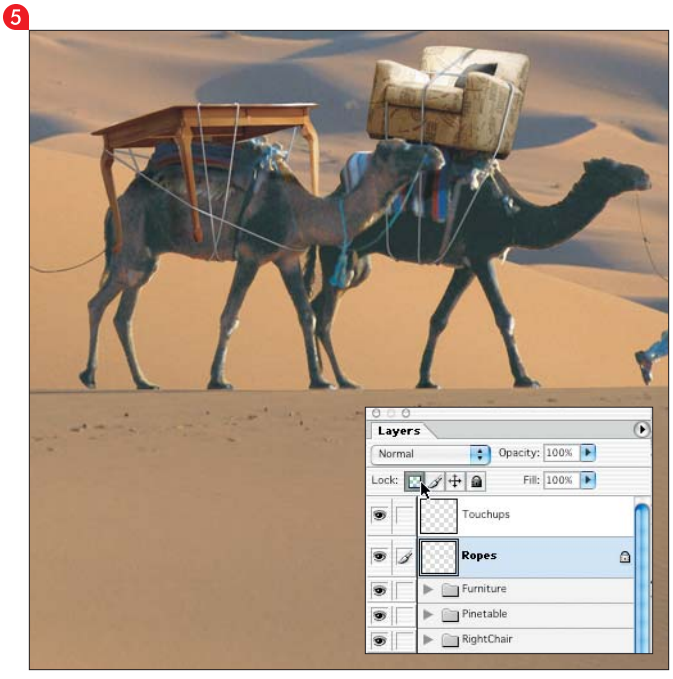
Mountain
Background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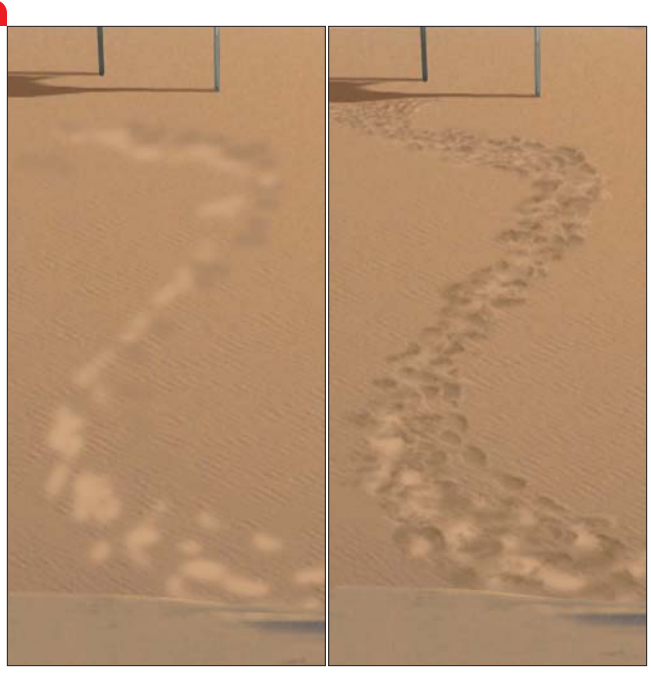
Touchups
Ropes
Furniture
Pinetable
RightChair


6

BY SEÁN DUGGAN

SEARCH FOR THE HIDDEN MASK

Sometimes, everything you need to make a great mask is already there in your image; you just need to find it. Then you can modify it in a variety of ways to craft a mask that suits your needs.

CHANNEL MASKING

Whenever I need to mask an element with a complicated edge, the first thing I do is take a look at the individual color channels. I call this approach "channel masking." The process is simple: Choose the channel with the most contrast between the element and other areas. Drag the channel onto the Create new channel icon, then apply Levels or Curves directly on the copy channel to increase contrast and accentuate edges. Depending on the image, you may need to touch up the mask with the brush tool or select areas and fill with black or white. (Remember: Black conceals; white reveals.) Drag the channel onto the Load channel as selection icon, and use the mask to apply adjustment layers. For this image, a single mask served double-duty because I manipulated the grass with Curves, then inverted the selection to do the same to the wall.

CREATE A LUMINANCE MASK

Like the previous concept of channel masking, this technique is also based on using information already in the image. Command/Ctrl-click the RGB composite channel in the Channels palette to select an image's luminosity (brightness) values. Click the Save selection as channel icon, deselect, and select the Alpha 1 channel. Choose Image > Adjustments > Invert, and you'll make the channel appear as a black-and-white negative. (Increase contrast with Levels or Curves if needed.) Load this as a new selection and add an adjustment layer. I use this trick when I need a precise mask to lighten shadow detail. You can also use the technique to build a mask to affect highlights—just skip the Invert step.

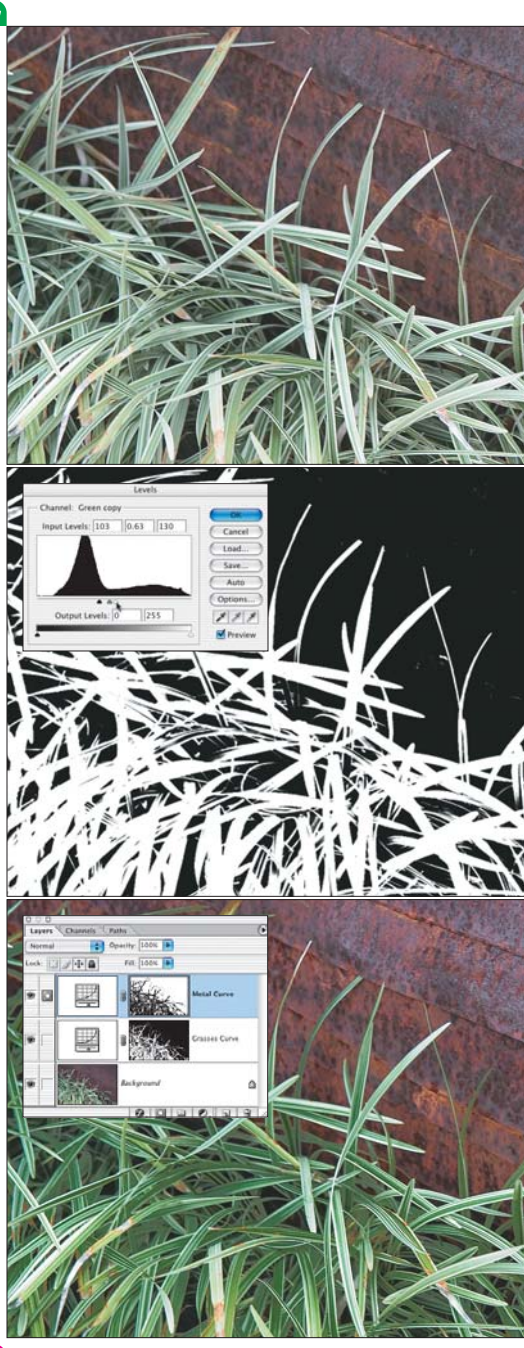
CREATE A SHARPENING EDGE MASK

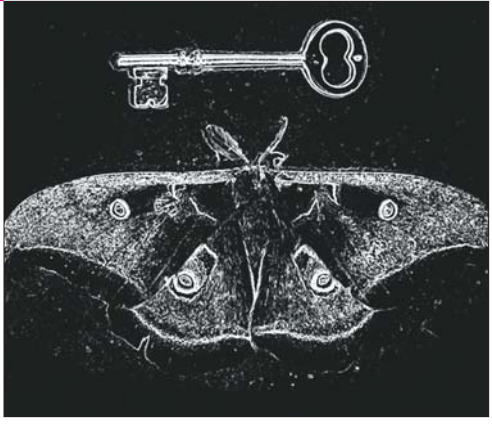
Use the previous luminance mask technique, then choose Filter > Stylize > Find Edges to apply the filter to the luminance mask. (Invert the mask either before or after the filter.) Add a slight Gaussian Blur and then enhance contrast with Levels. Load the mask as a selection and use it when applying the Unsharp Mask filter to sharpen an image's edges. For more flexibility, sharpen a duplicate layer and use the edge mask as a layer mask.

COMBINE A GRADIENT MASK WITH A HARD-EDGED MASK

Sometimes you have to add the soft transitions of a gradient mask to the hard, precise outlines of a regular mask. This is particularly useful when creating depth maps to use with the Lens Blur filter. The key to making a smooth combination lies in the Blend Mode settings in the gradient tool Options bar. If you want to preserve the black parts of a mask, choose Darken. To preserve white areas, choose Lighten.

Seán Duggan is a co-author of *Real World Digital Photography* and *Photoshop CS Artistry*. He regularly teaches workshops on Photoshop and digital photography. For more information, visit www.seanduggan.com and www.digitalphotobook.net.





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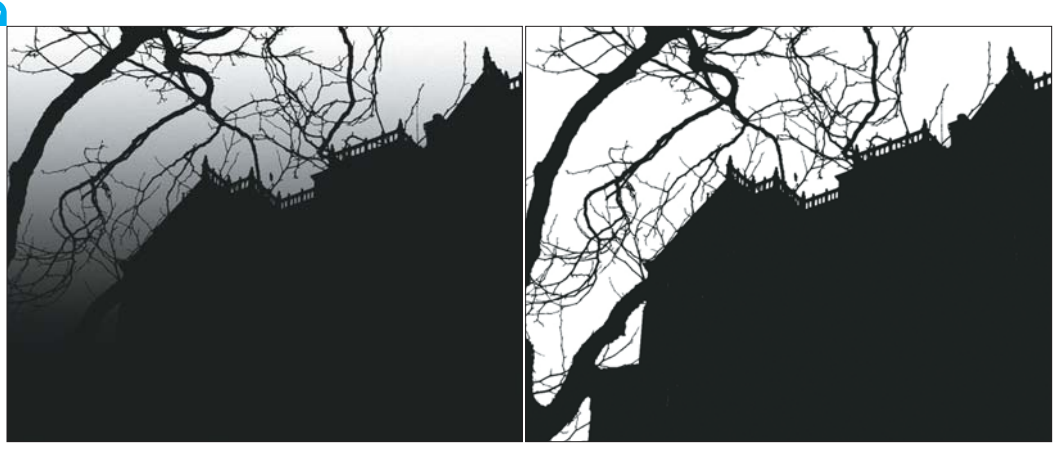

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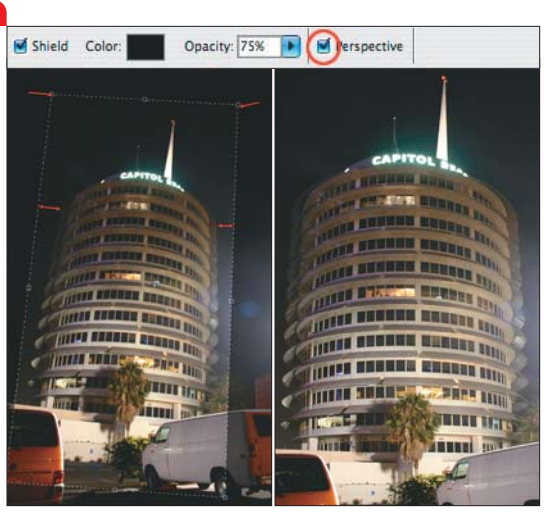

While perspective is vital to show scale and distance, a camera can exaggerate perspective because of lens curvature. The good news—it's an easy fix with the crop tool.

1 Choose the crop tool and make a selection around the image area you want to keep. Move the mouse to one of the handles of the crop bounding box. When the curser converts to a curved arrow, click and rotate the crop box so it aligns with the angle of the image area you're cropping.

2 Click Perspective in the Options bar. Now you can click and drag each of the top handles until the bounding box is almost in line with the sides of your designated image area. Leave a little bit of perspective so the image looks natural. Double-click inside the bounding box to apply the crop, and you've created a proper perspective.

Colin Smith is an author, lecturer, and founder of **www.photoshopcafe.com**. This tip and many other techniques covered in his Photoshop training videos are ideal for intermediate users, yet easy enough for beginners. For more information, visit **www.photoshopCD.com**.

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